

Evening Ledger

AMUSEMENT SECTION

Address all communications to Dramatic Editor Evening Ledger, Independence Square, Philadelphia. THE AVERAGE NET PAID DAILY CIRCULATION OF THE EVENING LEDGER FOR MARCH WAS 110,721

PHILADELPHIA, SATURDAY, APRIL 22, 1916

Shakespeare—Marvel of the Centuries

What a remarkable figure the whole world honors tomorrow! Shakespeare bestrides three centuries, and in each succeeding century he wins higher and higher acclaim. There is no other such man in all the ages of the drama, perhaps in all literature. The fame of Aeschylus, Sophocles, Euripides, Racine, Corneille, Moliere has run as high, but it never has spread so far. Shakespeare's mantle covers three centuries and two hemispheres.

The Hero-less Playwright

And this is the man of whom Shaw wrote: "Thirty-six big plays in five blank verse acts, and (as Mr. Ruskin, I think, once pointed out) not a single hero!" Not a single study of that inner fire, that elevation of soul which sees, meets and conquers the thousand inefficiencies of life. Historical bombast, romantic despair, sentimental bravado, violence, anger, pessimism, disillusion: such are the emotions that move the plot-makers of Shakespeare.

Other Counts in the Indictment

There are a dozen other charges that may be laid against Shakespeare as a figure fit for adoration of three centuries. For one thing he wrote what are essentially Broadway successes—or, if you take another criterion, successful failures. "As You Like It" is in plot a perfect fit for Billie Burke. "Othello" makes a tragedy out of a hypothesis—Iago's malignancy—which ought to have a play to itself simply to analyze and explain. "Julius Caesar"—with its puny puppets passed off for statesmen—is as bad a specimen of "let's pretend" melodrama as any political boss-trust magnate play of our own Broadway. Naturally enough Shakespeare couldn't see these empire-makers with the eyes of Plato's time or of our own. But he failed to see them with even the philosopher's eye of his own contemporary, Bacon.

But No Philosopher

And that brings us to what is perhaps Shakespeare's fundamental failing and certainly the one huge and overpowering error of those who celebrate his tercentenary. In spite of all their ratiocinations, he was no philosopher. He had no exalted mind. He left the imperium to his emotions. In fine, he was the sublimation of the average man. He laughed, loved and died in pretty much the fashion of us all. He felt the small heroisms that lie in between; but he made a meagre showing beside the tremendous fact that by the tests of laughter, love and long life the world was decidedly an unsuccessful institution and pessimism in the English language ever had. And he possessed a subtle, yet hard-driving dramatic sense equalled by no other poet and by few playwrights. Small wonder that he could win the admiration of the mass of mankind through the centuries and the esteem of the most exacting critics. His was truly great art—expressing the simplest and clearest, the most universal and least temporal emotions of mankind with a power that made them at the same time arresting and exalted.

The Great Artist

The secret of Shakespeare's greatness and of his age-long international popularity lies in the fusion of those three interests of life—laughter, love and death—not alone with poetic power or dramatic sense, but with both. Within limits that pin the average man, he felt tremendously. So he created a great character, within those limits, profoundly. He was easily the greatest music-master the English language ever had. And he possessed a subtle, yet hard-driving dramatic sense equalled by no other poet and by few playwrights. Small wonder that he could win the admiration of the mass of mankind through the centuries and the esteem of the most exacting critics. His was truly great art—expressing the simplest and clearest, the most universal and least temporal emotions of mankind with a power that made them at the same time arresting and exalted.

NEW YORK'S MOSQUE FOR SHAKESPEARE

Continued from Page One the huge audience which is sure of hearing the spoken word.

As for the substance of the masque, its ingenuity is quite extraordinary. It takes Shakespearean characters and shoves them into a drama of the growth of civilization through the power of dramatic art. Ariel, Prospero, Caliban, Miranda and the evil spirits, Satebos and Sycorax, are all seen from "The Tempest." They follow a story of conflict of soul and body, which is interspersed with music from Shakespeare shown on an inner stage, and interludes acted, sung and danced by the great chorus on the outer stage or ground circle of "The yellow sands."

Caliban is the typification of brute-man on his passage from savage degradation to some future civilization. Prospero is the spirit of Shakespeare, of art, and in particular of the art of the theatre. Through him and his work, Caliban is drawn ever upward and onward. Against Prospero are set three priests of the evil Satebos to hinder Caliban as he advances— Lust, Death and War. Through an interlude, showing the dramatic arts of ancient Egypt, Greece and Rome, and through acted bits of "Antony and Cleopatra," "Troilus" and "Julius Caesar," Caliban's soul is drawn away a little from his brute lusts for Miranda; but at the height of the Roman episode he revolts, led by the priest. He is defeated only by the appearance of the cross of Christendom, with its foreshadowing of the birth of a new art.

A second interlude depicts the art of the theatre in medieval Germany, France, Italy and Spain; and there are scenes on the inner stage from "Hamlet," "Romeo and Juliet," "The Merchant of Venice" and "A Winter's Tale." In a new rebellion, led by the priest Death, Caliban's borders are garbed as Puritans, seeking to suppress the spontaneous joy of life. They gain a temporary success in capturing

the swooning Miranda, but the third interlude, the May-Day revels of Merric England, charms the lady back to life and liberty. The Shakespearean scenes of the third act are from "As You Like It," "The Merry Wives of Windsor" and "Henry V."

Musical Glasses

TUESDAY, APRIL 25. Joint piano recital by Oseip Gabrieliwitsch and Harold Bauer at the Academy of Music. Choral Union will sing "The Cross of Fire," cantata at the Metropolitan Opera House. WEDNESDAY, APRIL 26. Rich Quartet in concert at Witherspoon Hall. The Philic Ciel concert at Witherspoon Hall at 8:15, assisted by Viola Brasbeck and Aurelio Giuliani. THURSDAY, APRIL 27. Maria Rappold in recital at Witherspoon Hall. FRIDAY, APRIL 28. John McCormack in recital at the Metropolitan Opera House. The Philic Ciel concert at Witherspoon Hall. Philadelphia Orchestra in evening concert at Academy of Music. Strauss' Alpine Symphony will be played. SATURDAY, APRIL 29. Philadelphia Orchestra at the Academy of Music. The Philadelphia Operatic Society will present "Robin Hood" on May 11 and 12, at the Metropolitan Opera House. "The Amulet," which the Matinee Musical Club, will sing at the hall room of the Bellevue-Stratford on May 1, will consist of the following cast: Marie Laughner, Eibel Neithammer, Alia, Dennis Kneeder, Johnson, Handman, Kathryn Selasie.

WHERE THE STOCKINGS COME IN



Enter Mr. Sam Sothern, disguised as a burglar, breaking into his ex-wife's bedroom to gain a private talk with a view to reconciliation. All this to get "A Pair of Silk Stockings" started and give the others a chance to tie up the "burglar" in the long hose afterwards. That is what the patrons of the Adelphi next week will witness in the course of Winthrop Ames' new production.

HAD SHAKESPEARE LIVED TODAY



Manager (returning scenario)—Sorry, old man, but Charlie Chaplin doesn't think you have any sense of humor.

Who Are Our Twelve Greatest Screen Artists?

The Opinions of the Evening Ledger Readers on This and the Six Greatest Photoplays

The lists of our best screen artists are just beginning to come in. The lists of the greatest photoplays are not yet all in, but here are opinions on both these matters: To the Photoplay Editor: Having delayed sending my choice as to the best photoplays, I am now sending these along with the list of those whom I consider the best actors and actresses on the screen. Six best photoplays (in order): "He Never Knew" (Vitascope). "The Cheat" (Lasker). "My Official Wife" (Vitascope). "The Coward" (Triangle). "The Christian" (Vitascope). "His Picture in the Papers" (Triangle). Six best actors (not in order): Henry H. Walthall (Vitascope). Harry T. Morey (Vitascope). Theodore Roberts (Lasker). Marc McDermott (Vitascope). Bryant Washburn (Vitascope). James Stormon (Vitascope). Six best actresses: Clara K. Young (World Film). Norma Talmage (Triangle). Anita Stewart (Vitascope). Pauline Goddard (Vitascope). Edith Storey (Vitascope). Viola Dana (Metro). The last two lists were formed with close consideration of the rule that no real stage actors—I mean by that, those who have not deserted the legitimate for good—be included. In so doing I was forced to exclude Frank Keenan, Fairbanks, Tyrone Power, Edson, Florence Reed and a few others who do not rely on their reputations alone when they act before the camera. ARTHUR B. WALTERS. West Philadelphia, April 17, 1916.

To the Photoplay Editor: Sir—After careful deliberation and much goggling of our brains; we have decided that the following are the six best photoplays: "Birth of a Nation," "The Spoilers," "Aholia Oa," "Cabiria" and "Battle Cry of Peace." D. J. B.-F. W. G.

To the Photoplay Editor: Sir—Will you please give me a list of names and addresses of various corporations, etc. who purchase scenarios? If this is not possible, will you advise where such a list may be obtained? WALTER H. NEALL. April 17, 1916.

To the Photoplay Editor: Sir—As a devoted student of the photodrama it gives me pleasure to give the list of the actresses who I think are the best. First, Norma Talmage, who is versatile and whose portrayal of emotion is very natural and lifelike. Second, Pearl White, for her daring exploits and distinctive personality. Third, Anita Stewart, because of her beauty and childlike simplicity. Fourth, Mabel Normand as she is the queen of the female comedians. Fifth and sixth, May be any two of a score or more of others. Norma Talmage, Pearl White, Anita Stewart and Mabel Normand in my opinion lead their particular line of artistic endeavor. As to the actors, the crowning honors go to the Pathé—especially to Halbova. They have the most of the best actors of their several kind of characteristics for their distinct parts. Hoping that this list may be of service to you, I am, J. C. METZEL, JR. Philadelphia, April 19, 1916.

To the Photoplay Editor: Sir—I forward my choice of the best actors and the plays which won them their place: Charles Chaplin, "The Tramp" and "Bank." William Marshall, "The Sable Larcha." William S. Hart, "Disciple" and "The Aryan."

WEEK OF MAY 1 19th & Hunting Park Ave. 2 PERFORMANCES DAILY AT 2 AND 8 P.M. DOORS OPEN ONE HOUR EARLIER. BARNUM & BAILEY. GREATEST SHOW ON EARTH. AND THE NEW ORIENTAL PAGEANT OF THE PERSIA OR THE PAGEANTS OF THE THOUSAND FOR ONE NIGHTS. 1400 PERSONS, 480 PERFORMERS, A GREAT ENSEMBLE OF NEW SENSATIONS FROM EUROPE. 109 CARS OF WORLD WONDERS. 108 CAGE ZOO. 41 ELEPHANTS. PARADE AT 10 A.M. PRECEDING FIRST PERFORMANCE. ONE 50 CENT TICKET ADMITS TO ALL. CHILDREN UNDER 12 YEARS HALF PRICE. Downtown Ticket Office, Gimbel Bros. Some prices as charged at show grounds.

GLOBE THEATRE MARKET & JUNIPER STS. IN THE HEART OF THE SHOPPING DISTRICT. CONTINUOUS 11 A. M. TO 11 P. M. PRICES 10c, 15c, 25c. GREAT EASTER BILL. MARTY BROOKS Presents "Miss Hamlet" A "Shakespearean" Musical Tragedy Special Scenery and Wardrobe. CROSSMAN'S "Banjo Fiends" High-Class Musical Entertainment The Best Act of Its Kind And Other Acts Worth While.

CROSS KEYS THEATRE Market below 60th Street Mat. Daily, 2:30 & Evening, 7 & 9 Best Seats, 10c, 15c, 25c. H. A. ROLFE Presents One of His Most Successful Acts. LONESOME LASSIES A TUNEFUL MUSICAL COMEDY A MASSIVE SCENIC PRODUCTION A HIGH-CLASS ARMY OF GIRLS And a Wonderful Surrounding Show.

Globe Theatre MARKET & JUNIPER STS. VAUDEVILLE—Continues 11 A. M. to 11 P. M. 10c, 15c, 25c. The Maid and the Mummy NAT NAZARRO & CO. AND OTHERS. Stanley MARKET ABOVE 14TH 11:15 a.m. to 11:15 p.m. MARGUERITE CLARK in "MOLLIE" SCENIC PRODUCTION NEXT WEEK—ANNIVERSARY WEEK. MABEL DORO in "THE HEART OF NOLA FLOYD" WITHERSPOON HALL—Wed. & Thurs. Apr. 26 6TH CONCERT by the VIOLA BRASBECK. Coloratura Soprano AURELIO GIORNI, Italian Pianist. Rich Quartet Reserve Seats, 50c to \$1.50, on sale at Goppel's, 1118 Chestnut St. Next, Phila. Mus. Bureau.

McCormack in Popular Request Program at the Metropolitan Opera House. FRIDAY EVENING, APRIL 28 All Seats on sale at 11:00 Chestnut St.

WITHERSPOON HALL WED. AFTERNOON, APRIL 26, at 2:00 Piano ALINE BARENTZEN Recital by KREISLER IN CONCERT KEITH'S GARDEN PIER THEATRE ATLANTIC CITY, N. J.

The Second Anniversary of the Stanley Theatre

With the week opening April 24, an immediately following Easter, will be celebrated the second anniversary of the building and opening of the Stanley Theatre, the splendid modern playhouse which has revolutionized the moving-picture industry as far as Philadelphia is concerned, and even had its effect upon the standards of the entertainment world the country over. Credit for this lies largely with Stanley V. Mastbaum, president of the company, whose clear science and indomitable energy established the "Stanley service" and made possible "Stanley success."

Two years ago the motion-picture industry was just beginning to cast off its chrysalis. The melodramas of the alleged wild and woolly West or of the underworld of the big cities still had the call as attractions. A comparatively few men and women had established themselves as screen stars, but the day of fabulous salaries to act before the camera, the day of the film production of standardized world-famous plays, with the original stage stars of international reputation appearing in them, was but just dawning. Such costly and complete productions as are now put out weekly by such corporations as the Paramount, Triangle, Metro, World, etc., were as yet undreamed of.

It was Mr. Mastbaum's idea—held at a time when a few castigated him—that the film drama was due to, in a large measure, supplant the spoken play, attract the same class of patronage as had supported the latter; that this patronage would demand the same comforts and even luxuries in their favorite place of evening resort as they had been accustomed to, and that they would be perfectly willing to pay for high-class entertainment and pleasing environment.

The net and concrete result of that idea was the building of the Stanley Theatre, modern to the minutest detail, possessed of every theatre necessity and comfort, and all of the luxuries and embellishments which the finest playhouses of the world possess, also perfect ventilation and unsurpassed musical acoustic appliances.

Many there were who voiced the opinion that the building of such an elaborate theatre for the exclusive housing of film plays was a reckless gamble. Mr. Mastbaum instead considered it one of the wisest investments in a sure future, and his judgment has been more than vindicated for the Stanley Theatre has been a success from its first opening day, and that success is constantly on the increase. In speaking of this success and the approaching second anniversary of it, Mr. Mastbaum says: "My only surprise is that any one else should be surprised at the forward strides the last two years have shown."

Victoria Theatre. Monday & Tuesday W. S. HART IN TRIANGLE PLAY, THE Aryan. Bath-House Romance. WED. & THURS. DOROTHY GORSH in Triangle Play "Little Meena's Romance." MR. AND MRS. SIDNEY DREW in "The Swooners." "STRENGTH OF MARY PAGE" (No. 14) Friday and Saturday MME. PETROVA IN "THE WONDER PLAY" "PLAYING WITH FIRE" Dessauer's Symphony Orchestra Wonderful Kimball Organ.

BROAD—Last Mat. and Evg. Laurette Taylor in THE WOODING OF BYSS. By J. HARTLEY MANNERS. Mon. Evg., 8:15. The Distinguished English Actor MR. CYRIL MAUDE In His Internationally Successful Comedy GRUMPY. These will be Mr. Maude's final appearances in "Grumpy" in Philadelphia. Best Seats \$1.50 at Popular Wed. Matinee.

GARRICK Matinee Tonight Today, 2:15 at 3:15 Next 7th Week Mon. Wed. & Sat. 2:15 COHAN & HARRIS Present THE FUNNIEST PLAY IN THE WORLD IT PAYS TO ADVERTISE Original New York Cast and Production Best Seats \$1 at Popular Wed. Matinee. Seats for the last week on sale Thursday.

FORREST—Next SEATS NOW Week Mats. Wed. & Sat. WHEDA MASK & WIG CLUB PHOEBE GOOD SEATS FOR ALL PERFORMANCES Best Seats \$1.00. The Great War Melodrama Monday 1 "UNDER FIRE" May 1st Thurs. With William Courtenay & Original Co. ACADEMY, Mon. Afternoon, April 24, at 2 TWO-PIANO RECITAL by HAROLD BAUER OSSIP GABRILOWITZ

Don't Miss Russian Com. Emergency 144 PRICES: \$1.50, \$1.00, 50c and 50c. Tickets at Goppel's, 1118 Chestnut St.

Last Appearance Until Spring, 1917 J. O. H. N. McCormack in Popular Request Program at the Metropolitan Opera House. FRIDAY EVENING, APRIL 28 All Seats on sale at 11:00 Chestnut St.

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THE BRAINS OF THE STANLEY AND THE STANLEY CO.



Stanley V. Mastbaum and the desk where on April 24 he will celebrate with his customary labors the second anniversary of the Stanley Theatre.

In photoplay entertainment and the photoplay theatre. The evolution and development of the film play from the cheap and ordinary to the classic was as inevitable as the cycle of the days and nights. "And just as inevitable was the conclusion that when stage classics, such as for instance, 'Carmen,' with Geraldine Farrar appearing in it, were made available for millions to view, when only hundreds had been able to see them in previous years, the people were going to demand a proper theatre to visit and view them in."

LITTLE THEATRE 17th and De Lancey Phone Locust 6841 "The Secretary" A Comedy Drama in Four Acts by THOMAS MEKAY Under the Direction of EDWARD S. GRANT April 24, 25, 26, 28 and 29 at 8:15 P. M. Saturday Matinee at 2:15 (No performance Thurs.) Cost from The Stage Society and Plays and Players. Tickets at Goppel's and the Theatre, \$1.50 and \$1.

B. F. Keith's Theatre CHESTNUT AND TWELFTH STS. MAT. 2 P. M. NIGHTS, 8 P. M. SHOWS DAILY—2 Joyous Easter Festival Bill! Sensational Dramatic Dancer! Mildred Macomber 20—Company of—20 Favorite Minstrels in a Comedy Scream "HOLIDAY'S DREAM" Distinguished Legitimate Artists CLAUDE GILLINGWATER and EDITH LYLE In "The Decision of Governor Locke" The Prima Donna Impersonator BELLE BLANCHE Original Songs and Imitations Vaughn Comfort & John King Miltons DeLong Sisters—Three Vaudeville Hoopla & FitzGerald Roy Harrah & Co.—Six Schoonans. Selig-Tribune Pictures

LYRIC THE MESSRS. SHUBERTS' Pretentious Production ALONE AT LAST. Franz Lehar's Wonderful Operetta in Three Acts and Five Scenes. The Greatest Singing Cast Ever Heard in Light Opera. COMING MAY 15—Benefits Can Be Arranged Now THE GREAT NEW YORK WINTER GARDEN REVUE "TOWN TOPICS" ORGANIZATIONS PLANNING SPRING BENEFITS SHOULD CALL EARLY AT THE LYRIC THEATRE BENEFIT DEPARTMENT.

ADELPHI BE WITH THE MONDAY NIGHT POPULAR \$1 MAT. THURS. REGULAR MAT. SATURDAY. THE BEST LAUGH ENTERTAINMENT OF THE EASTER SEASON. Both in New York and Chicago Both enthusiastically Commend to Philadelphia WINTHROP AMES' Perfectly Played and Perfectly Produced 5-Act Comedy

"A PAIR OF SILK STOCKINGS" By CYRIL HARCOURT As Seen at Mr. Ames' Little Theatre in New York for One Year With the Same Notable Cast, Including SAM SOTHERN Eva Leonard Horne, Alison Skipworth, Sybil Carlisle, Gladys Knorr, Lilla Campbell, P. Clayton Green, Wallace Erskine, Edward Douglas, Reynolds Evans, Charles Hardin, Charles Russell and Theodore Duzelle. SMART and WISE, CHIC and DELIGHTFULLY AMUSING

WALNUT Pop. Mat. Tues., Thurs., 25c, 50c Benefits Solicited Reg. Mat. Sat.—Nights, Best Seats \$1 No Higher Commencing Easter Mon. Mat. 2:20 P. M. Pop. Prices 25c, 50c LEONARD GROVER'S THRILLING COMEDY DRAMA Winsome Kitty O'NEIL & Leonard GROVER, Jr., in Their Screamingly Laughable Skit, "A Vaudeville Rehearsal!"

Lost in New York THE MOST APPEALING PLAY OF THE DAY! Coming!—Monday, May 1, Return to Phila. of the Laugh Getter TWIN BEDS NOW TIE A TIN CAN TO TROUBLE MAIL ORDERS NOW. NO ADVANCE IN PRICES. BEST SEATS \$1

WED. AFTERNOON, APRIL 26, at 2:00 Piano ALINE BARENTZEN Recital by KREISLER IN CONCERT KEITH'S GARDEN PIER THEATRE ATLANTIC CITY, N. J.

Simon Skreen in Eggs and Myles Has Purchased an Enormous Easter Egg for His Tentiny Tots. Some Aig! Now We'll Show You Phil and Bill Two Criminals They'll Be on the Job After a While. Poor Myles Worries Lest Someone Should Elope with the Big Egg. A-Ha I Know What I'll Do! End of First Reel. If We Had a Rod with the Other Reel We'd Go Fishing. Look Across.